DOCUMENT RESUME

ED 390 746 SO 025 601

TITLE	Contemporary Art and Culture: A Resource Kit.
INSTITUTION	J.B. Speed Art Museum, Louisville, KY.
SPONS AGENCY	Gheens Foundation, Inc., Louisville, KY.
PUB DATE	91
NOTE	27p.; For other resource kits, see SO 025 599-604.
AVAILABLE FROM	J. B. Speed Art Museum, P.O. Box 2600, Louisville, KY 40201-2650 ($25 per packet/$28 if mailed; slides also available).
PUB TYPE	Audiovisual/Non-Print Materials (100) -- Guides - Classroom Use - Teaching Guides (For Teacher) (052)
EDRS PRICE	MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	Art; *Art Criticism; *Art Education; *Art History; *Artists; Art Materials; Art Products; Elementary Secondary Education; Instructional Materials; *Questioning Techniques
IDENTIFIERS	*Abstract Expressionism; J B Speed Art Museum KY; Kentucky (Louisville)

ABSTRACT

Abstract expressionism was the first art movement of international importance to have its roots in the United States. This movement stressed the role of art as a method of individual expression. Abstract expressionist paintings are usually non-representational and some elements of their production have been left to chance. Individual artist's styles and techniques were quite diverse. This classroom resource kit contains a presentation for 10 slides representing abstract expressionist artworks found in the permanent collection of the J. B. Speed Art Museum (Kentucky), a teacher's manual, and an evaluation sheet. Reference sheets for each of the featured artworks, given in the manual, identify the artist and artwork, provide background information, sample questions to help initiate classroom discussion, references to other artworks for comparison and contrast, and additional resources. Topics, and slides presented are: (1) "About the Exploration of a Single Image" (Untitled); (2) "About Environmental Awareness" (New Figuration); (3) "About Color Interval" (Half Lemon); (4) "About Photo-Realism" (Silverware); (5) "About Stylistic Growth" (Situation); (6) "About the Influence of Political Climate on Artistic Styles" (Vietnam); (7) "About Human Form as a Metaphor for the Landscape" (Reclining Figure: Angles); (8) "About Art as a Reflection of Social Conscience" (Priscilla Johnson); (9) "About Art as an Expression of Spirituality" (Merging Presences); and (10) "About a Methodical Approach to Painting" (Chocorua II). The manual also includes a "Preface," which introduces the kit's theme; "Questioning Strategies," which offer an interactive approach to exploring the artworks; a "Glossary"; a "List of Slides"; and a 10-item "Bibliography." (MM)

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ED 390 746

THE J.B. SPEED ART MUSEUM

CONTEMPORARY ART AND CULTURE

A RESOURCE KIT

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Financial sponsorship for this project was provided by The Gheens Foundation, Inc. Louisville, Kentucky. Content reflects the joint efforts of the staff of the JB Speed Art Museum; The Curriculum Resource Center, JCPS Gheens Professional Development Academy; Jefferson County Public School Teachers and JCPS Curriculum and Instruction Staff.

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SUBJECT: HUMAN CONFLICT

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Interdisciplinary Components: _____

Other Teachers Involved: _____

Teaching Strategies: _____

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THE J.B.SPEED ART MUSEUM
2035 South Third Street
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ARCHITECTURAL ENVIRONMENT

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ARCHITECTURAL ENVIRONMENT

PREFACE

Throughout history, architecture has been regarded as one of the major fine art forms. Like painting and sculpture, it is a visual art, a product of man's imagination. Architecture is also a living reality, for buildings are a part of everyone's personal history. Most of us wake up in a building, proceed to a series of buildings to conduct our daily business, and return to a building to rest for the night. Unfortunately such familiarity often leads us to take our built environment for granted, strolling through corridors without lifting our eyes to truly see what stands around us.

There are many ways to approach the investigation of architecture. To name a few, one can look at structural form, climate and topography, the aesthetics of style and decoration, building function, historical factors, cultural meanings, or technology and techniques associated with construction. This Resource Kit touches upon a few of these approaches, ranging from the identification of ancient building forms to the use of computer imaging by contemporary architects. The language may at times seem quite technical. The compact format of this kit prohibits the furnishing of complete background information upon each Reference Sheet. Remember that the glossary supplies additional material and if needed, please consult with a fellow educator who specializes in the teaching of mathematics and/or physical science.

In several of the artworks examined here, the architectural environment serves as a backdrop which may normally receive little attention, much like the structures which form a part of our daily lives. It is hoped that by focusing upon these images, this Resource Kit will inspire students to take notice of the built environment surrounding them. The kit endeavors to provide information and raise questions that can assist young people in analyzing and appreciating this environment.

HOW TO USE THE J.B. SPEED ART MUSEUM RESOURCE KIT

This Classroom Resource Kit consists of: a folder containing a sheet of 11 slides representing artworks found in the permanent collection of the J.B. Speed Art Museum, one or more evaluation sheets, and the manual which you are now reading. Within this manual, you will find:

A **preface** which briefly establishes a broad base for the kit's particular theme.

Questioning strategies which establish an interactive approach to exploring artwork.

Reference sheets (one for each artwork featured in the kit), each of which contains:

- An Explanation of Artwork Information:

  SLIDE: Identification number
  ARTIST: Name of the artist (Nationality, life dates)
  TITLE: Title of the artwork, year the work was completed ("c." before the date means "circa" or "approximate".)
  MEDIUM: Materials and surface used by the artist to create the work
  SIZE: Height and width of the artwork
  ACCESSION NO. signifies the year and sequence in which the artwork was acquired by the Museum (Example: 72.36 identifies the 36th work acquired in 1972).
  Information identifying the persons, funds or organization responsible for the Museum's acquisition of the work.

- Concise background information about:
  the specific artist or artists of the period;
  the individual artwork selected;
  how the artwork relates to the theme of the resource kit.

- Sample questions to help initiate classroom discussion.

- Sample artwork reference for comparison/contrast. An asterisk (*) signifies a reproduction of this artwork can be found in one of the written resources listed at the bottom of that page. Where no notation is given, the artwork can be found in one of the major art history textbooks cited in the general bibliography.

- Two or more written resources which provide additional information.

A **glossary** which defines art terms that may be unfamiliar.

A **list of slides** provided in the kit with a **pronunciation guide** to the names of certain artists represented in the kit.

A **general bibliography** for the specific theme of the kit.

(Note: On occasion individual artworks are on loan to other museums or unavailable due to conservation. If planning a follow-up tour and study visit at the Museum based on this resource kit, notify the Tour Coordinator of the specific resource kit or slides being referenced and the Education Department will be able to identify any works not available at the time of your visit.)

You may obtain a list of Names/Addresses/Phone Numbers for institutions from which slides or reproductions of major artworks can be ordered by contacting the Associate Curator of Education, School Programs at The J.B. Speed Art Museum.

QUESTIONING STRATEGIES

This section is designed to stimulate visual skills, define vocabulary, encourage discussion and to promote higher-level thinking skills by providing a framework of progressive questioning strategies. These questions can be used with any image and should aid in adapting the various artworks to a wide variety of subject matter. Resources for additional questioning methods follows this section for further development of questioning strategies and thinking skills.

QUESTIONS THAT DESCRIBE: These questions help to clarify WHAT makes a work of art.

- What do you see?
  Learn to distinguish between objective answers (ie. "a dog") and subjective answers (ie. "It looks like Lassie").

- Take an inventory of the work.
  List what is seen in the work and where it is located (ie. "I see a man standing by a house in the middle of a rectangular painting").

- Can you describe a part of the work without pointing to it?
  For example, "There are large, irregular blotches of red and yellow colors in the bottom left-hand corner of the work." Make language and vocabulary do the describing.

- Describe what you feel is the single most distinguishing feature of this work.
  In some works, your answer could be color, line, shapes; in other works, it may be size, mood or technique. (ie. those works that emphasize the elements and principles of design).

- What is the object made from?
  Is it an oil painting? A stone sculpture? A piece constructed from objects used in daily life, such as plastic containers? How do you think this piece would be different if made out of different materials? For example, oil painting will tend to have a glossy sheen and can enable the artist to depict small details accurately, if desired.

QUESTIONS THAT ANALYZE: These questions look at the components of HOW a work is organized.

- Can you find lines in the work?
  Do the lines form shapes? Do they lead or direct to one particular part of the work?
  Are they curved or zig-zag lines?

- What sort of colors are used?
  Can you name the main colors? Are they grouped together or organized in some way?
  Are they mainly bright or dull colors?

- Is there a "mood" to the work?
  Is the work dark and somber overall? Or generally light? Can you locate a source of light?

- Do the objects appear to have volume or look three-dimensional?
  If the surface of the work is flat, how has the artist made the objects look full and real? (Through shading and outline?) If a sculpture, how does the form reflect light? Are there shadows?
  Can you look around it? Can you look through parts of it?

- Can you see into the distance of the work?
  Is there a horizon line? Do parts of the work help to lead the eye into the background or distance?
  Do some of the objects seem to fade into the distance or is most of the work up front in the foreground?

- What is the surface of the work like?
  Is it smooth and glossy? Or is the texture of the surface rough? If the surface is smooth, are there implied textures such as velvet, grass, tree bark?

QUESTIONS THAT INTERPRET: These questions address possible meanings of the work.

- Using what has been learned from the two previous sections ("Questions That Describe" and "Questions that Analyze") discuss **ideas** that might be suggested by the title or by other elements such as shape, color, or texture.

  For example, the painting entitled ***Vietnam*** by Robert Goodnough might reflect the idea of war. Discuss how this can be described in the work.

- What do you think the artist's intent for this work was? Is it clear? Can a viewer know what the artist's intent is?

- Educators might research some of the contextual background or period style of an artwork and have students discuss how the work reflects a particular time period.

  For example, the tapestry by Philippe Behagle ***Louis XIV Vanquishes Evil*** can be also discussed on several levels—French Baroque or Aristocratic Baroque style, use of classical mythology for political propaganda etc.

- Why is the work organized in this way? Can we learn something of the artist's intentions?

QUESTIONS THAT EVALUATE: These questions explore the quality of the work.

- How did the artist come to the decisions he made in creating the artwork? Would you have made the same decisions?

- Did the artist want the viewer to be impressed?

- Did the artist involve you, the viewer, in the artwork?

- Do all the parts of the composition work together as a whole?

- Does the artwork communicate a major idea or emotional response? Does the artwork need to communicate ideas or feelings for you to appreciate it?

RESOURCES FOR MORE QUESTIONING STRATEGIES

Bloom, Benjamin S., Editor. ***Taxonomy of Educational Objectives: The Classification of Educational Goals. Handbook I: Cognitive Domain.*** New York: David McKay Company, 1956.

This handbook provides for the classification of cognitive educational goals: knowledge, comprehension, application, analysis, synthesis, and evaluation. This model is intended to be a classification of student behaviors which represent the intended outcomes of the educational processes. The learning that takes place is hierarchial, starting with the simple processes and advancing to the complex processes.

Dobbs, Stephen Mark. ***The DBAE Handbook: An Overview of Discipline Based Art Education.*** Santa Monica, CA: The Getty Center for Education in the Arts, 1992.

An examination of elements and implementation strategies for Discipline Based Art Education. The Appendixes section provides concise descriptions of the study approaches of DBAE, aesthetic scanning, Edmund Feldman and Gene Mittler.

Feldman, Edmund Burke. ***Varieties of Visual Experience.*** 3rd ed. New York: Harry N. Abrams, 1987.

Chapter sixteen deals with Feldman's Critical Approach model of art criticism. Description, Formal Analysis, Interpretation, and Evaluation/Judgment are the four stages of "Art-critical performance." The systematic stages build upon each other, thus allowing the student to gain an appreciation of art while taking the role of a critic.

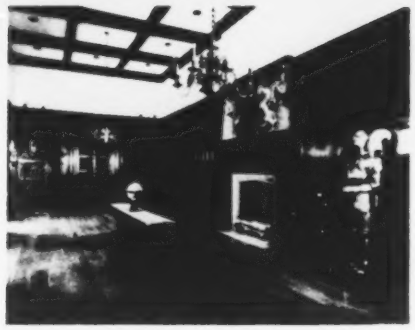
Hamblen, Karen A. "An Art Criticism Questioning Strategy Within the Framework of Bloom's Taxonomy." ***Studies in Art Education,*** 1984 (26), pp. 41-50.

The FASE (Factual, Analytical, Synthesis, Evaluative) model incorporates Bloom's Taxonomy and leads into the development of the questioning strategies. This model offers elaborations and clarifications based upon Feldman's Critical Approach model and it offers the reader questioning examples which integrate the two art criticism theories.

Krathwol, David R., Benjamin S. Bloom, and Bertram B. Masia. ***Taxonomy of Educational Objectives: The Classification of Educational Goals. Handbook II: Affective Domain.*** New York: David McKay Company, 1964.

This handbook deals with the affective domain or the development of interests, commitments, emotions, values, attitudes, and appreciations. The classifications of the affective domain are: receiving, responding, valuing, conceptualizing, organizing, and characterizing on a value complex. This book provides the reader with the necessary information to develop questioning strategies and objectives which correspond to the affective domain's educational goals.

RESOURCE KIT
SUBJECT: ARCHITECTURAL ENVIRONMENT



SLIDE: #1
ARTIST: English, late 16th and early 17th century
TITLE: ***Paneled Drawing Room***
MEDIUM: Wood (oak)
SIZE: Length, 44 ft. ; width, 18 ft. 8 in.
(as installed in the J.B.Speed Art Museum)
ACCESSION NO. 44.31
Gift, Dr. Preston Pope Satterwhite

ABOUT THE ARTIST: Prior to the mid-17th century, little is known of specific English architects and it is not unusual that the architect responsible for this room and the house within which it stood was not clearly documented. However, it is likely that a single individual was responsible for the surveying of the site and the rendering of plans, working-drawings and sketch-designs as well as elevations of the house. In addition, this man was probably charged with the supervision of all building processes and the distribution of the payroll. In spite of the established enthusiasm for all things Italian, the idea of study in Italy for English architects had not yet taken hold. Architects of the early English Renaissance could refer to pattern-books for the rendering of architectural decoration, and they were frequently afforded the opportunity to work directly with Italian craftsmen. Many Italian woodcarvers were imported to work in England during this time, but the carvings in this room were probably produced by English carvers from Exeter.

ABOUT THE ARTWORK: This Drawing Room comes from the English country home of the Drewe family in Devonshire known as Grange. The house was built on the site of the granary, or "grange", of an old abbey. It was begun during the reign of Queen Elizabeth I and finished early in the reign of James I. It was constructed of grey stone and its plan formed the letter I in honor of King James I (or Iacobus). This room was usually entered by way of the west doors which opened off of a small ante-room. The paneled drawing room was originally covered by a lower ceiling made of plaster and ribbing called "strap-work." The original length of the room was expanded by 8 feet to accommodate its installation in the museum. The main entrance, lower ceiling and smaller dimensions would have created a more intimate space than that observed today. The oak was never refinished, so it has gradually acquired a very dark and rich tone. During the 1920s, attempts to sell Grange resulted only in the sale of this room. The paneling again appeared on the market in the 1940s, when it was purchased for the Museum's collection. Grange still stands on its original site.

ABOUT ENGLISH RENAISSANCE CULTURE: This Drawing Room illustrates much about English Renaissance culture. The heraldry displayed throughout the upper part of the room records the families united with the Drewes by marriage. The chimneypiece attests to the knighting of Thomas Drewe at the coronation of James I. The room thus documents the importance of the landed gentry as a class second only to the nobility. Carvings throughout the room represent figures from Ovid's ***Metamorphoses,*** the most influential source for classical mythology during the time. By interpreting these images allegorically, viewers could discover moral and religious lessons which justified the reading of such pagan works. The carvings thus represent one way by which intellectuals tried to reconcile their medieval heritage with contemporary culture.

SAMPLE QUESTIONS: How many definitions can you think of for the word "draw"? What might people have found to do in this "Drawing Room" during the 17th century? Where in our culture might one find images from classical mythology? (Ex. school logos, NASA Space Program, Pegasus Parade, etc.)

FOR COMPARISON/CONTRAST: Carved Panels from the ***Great Chamber*** built by Sir John Williams, early 17th century, Herringston Manor, Dorset *

ADDITIONAL RESOURCES:

Briggs, Martin S. ***The Architect in History*** Chapter VII, "The Renaissance in England" New York: Da Capo Press, 1974
Sykes, Christopher Simon. ***Ancient English Houses 1240-1612*** London: Chatto & Windus, 1988 *

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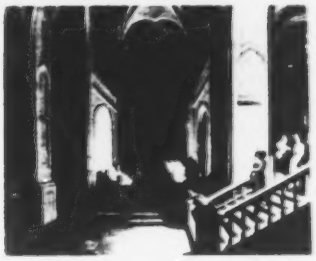
RESOURCE KIT
SUBJECT: ARCHITECTURAL ENVIRONMENT



SLIDE: #2
ARTIST: Dirck van Delen (Dutch, 1605 - 1671)
TITLE: ***The Banqueting Hall of a Palace,*** 1630
MEDIUM: Oil on panel
SIZE: Height, 10 1/2 in.; width, 12 1/2 in.
ACCESSION NO. 68.44
Museum Purchase

ABOUT THE ARTIST: As a young man, Dirck van Delen visited Italy where he is believed to have studied paintings by the great masters. He lived temporarily in various places such as Haarlem, Delft and Antwerp, but eventually settled in the town of Arnemuyden in Middelburg within the province of Zealand. Here he spent the rest of his life, serving for a time as burgomaster (mayor). Little is known of Van Delen's life and nothing has been learned about his education. We do know that a significant proportion of the artistic community during his time was made up of the sons of rich parents. We know also that Van Delen's artistic development followed the general direction of Dutch painting during the first half of the 17th century.

ABOUT THE ARTWORK: In Antwerp during the late 16th century, the rendering of architectural settings emerged as a specialist branch of painting and Dirck van Delen was one of a group of artists who became known for painting in that style. In a few cases, Van Delen's palace views may have depicted villas now destroyed. It is likely, however, that this painting represents a more typical subject - a fantasy building owing much of its inspiration to the prints of Jan Vredeman de Vries (1527 - c. 1604), one of the most important figures in the development of architectural painting who displayed in his prints the sophisticated methods of the Italians in the rendering of perspective. Van Delen's piece is a translation into paint of one of De Vries' favorite themes - the vaulted interior. As was the custom of the time, the architectural subject of this work was completed before the figures were placed. Although Van Delen occasionally painted figures himself, he generally followed the accepted practice of hiring figure specialists to perform that task.

ABOUT RIBBED VAULTING: A roof formed by a continuous semi-circular arch is called a barrel vault. When two barrel vaults intersect at right angles, a groin vault is formed. Prior to the 12th century, builders attempting to employ groin vaulting over square spacial areas (bays) had been confronted with several problems - sagging; inadequate support to counter the great lateral thrust of such a heavy weight; problems of elevation, for the diagonal section of the vault was automatically of greater height than the transverse section. These problems were solved to a great extent by the development of the pointed arch, which exerts less lateral thrust than the circular arch. Pointed arches could be constructed with crowns at approximately the same height regardless of their span. This facilitated the system known as ribbed vaulting whereby simple arches placed transversely and diagonally over each bay form a frame rather like the ribs of an umbrella. The vault's weight tends to be transmitted by the ribbed groins to the four corners where it is supported by vertical piers. The weight on the ribs is lessened by filling the area between groins with a light-weight material known as webbing. Ribs can vary in number and arrangement. The simplest form, which produces a quadripartite vault, is represented in this painting.

SAMPLE QUESTIONS: Where might you see ribbed vaulting today?
If you wanted to construct a simple arch out of blocks, how would you go about it?

FOR COMPARISON/CONTRAST: Choir vault, ***Amiens Cathedral,*** 13th century;
Diagrams on pp. 54 & 55 in the book ***Cathedral*** by D. Macaulay *

ADDITIONAL RESOURCES:
Macaulay, David. ***Cathedral. The Story of Its Construction*** Boston: Houghton Mifflin Co. 1973 *
National Gallery of Scotland. ***Dutch Church Painters*** Edinburgh: National Galleries of Scotland, 1984

RESOURCE KIT
SUBJECT: ARCHITECTURAL ENVIRONMENT

SLIDE: #3
ARTIST: Laurent de La Hyre (French, 1606 - 1656)
TITLE: ***The Rest on the Flight into Egypt,*** 1648
MEDIUM: Oil on canvas
SIZE: Height, 38 1/2 in.; width, 25 1/8 in.
ACCESSION NO. 63.11
Purchase, Preston Pope Satterwhite Fund

ABOUT THE ARTIST: Laurent de La Hyre lived and worked all of his life in Paris. He showed an early aptitude for painting, but received a good general education rather than the traditional apprenticeship. He learned the basics of art from his father, a painter who had become a wine vendor after failing to earn an adequate living as an artist. Laurent, however, was to enjoy the success that had eluded his father. His paintings were hung in many Paris churches. The powerful Cardinal Richelieu commissioned him to be one of the decorators of the Palais Cardinal (now the Palais Royal). His career reached its peak in 1648, which was also a landmark year for the artist's homeland. The most devastating of the wars of religion between Catholics and Protestants, The Thirty Years War, came to an end. La Hyre was commissioned by the Queen Mother (Louis XIV was only ten years old at this time) to produce a large composition celebrating the signing of the Treaty of Westphalia. It was also in 1648 that La Hyre and 11 other artists founded the Royal Academy of Painting which later became the great and influential French Academy. Despite his success, La Hyre's life was not without problems. He suffered from a chronic illness that eventually eroded his health and caused him to die prematurely - too soon to take part in the great projects initiated by the "Sun King" Louis XIV.

ABOUT THE ARTWORK: The religious theme of this work indicates that the architectural ruins seen here were intended to perform a symbolic role, for a ruined classical temple was commonly accepted as signifying the triumph of Christianity over paganism. The ruins also provided La Hyre with a means by which to display his fine sense of proportion and his skill in the rendering of linear perspective. The artist's signature is cleverly disguised as an ancient inscription in the rock upon which Mary rests her left arm.

ABOUT ANCIENT BUILDING FORMS: In this painting, La Hyre illustrates not one, but three distinctly different building forms associated with ancient cultures. An obelisk, a slenderly-tapered stone pillar, is seen in the background. Among the ancient Egyptians, these inscribed pillars were often placed in the space before a temple. A post and lintel structure known as a peristyle dominates the painting's middle plane and lends a strong sense of verticality to the work. This type of colonnade, which is particularly associated with the culture of classical Greece, often surrounded the exteriors of ancient temples. Within the ruined peristyle can be seen remnants of an archway constructed of brick or brick-faced concrete. The development of the arch as a building form is credited to the Romans and it completely changed the face of western architecture. Arches were extended to form vaults; they were rotated to form domes. The Romans were also the first to develop and use concrete as a building material.

SAMPLE QUESTIONS: Do you think that the Holy Family actually passed through landscape like this on their journey from Palestine to Egypt? Which do you think would be more difficult to build - a post and lintel or an arched colonnade?

FOR COMPARISON/CONTRAST: ***Basilica,*** Paestum, Italy, c.550 B.C.; ***Pont du Gard,*** near Nimes, France, late 1st century B.C.

ADDITIONAL RESOURCES:
Salinger, Margaret. ***French Painting. The Seventeenth Century*** New York: McGraw-Hill Book Co. 1965
Norberg-Schultz, Christian. ***Meaning in Western Architecture*** New York: Praeger, 1975

RESOURCE KIT
SUBJECT: ARCHITECTURAL ENVIRONMENT

SLIDE: #4
ARTIST: Cornelis de Man (Dutch, 1621 - 1706)
TITLE: ***Interior of the New Church in Delft With the Tomb of William the Silent***
MEDIUM: Oil on canvas
SIZE: Height, 122 in.; width, 104 in.
ACCESSION NO. 85.8
Gift of the Charter Collectors Group

ABOUT THE ARTIST: Cornelis de Man was born in Delft, an industrial and commercial town about five miles southeast of The Hague. He traveled to Italy where he studied the paintings of Florentine and Venetian masters. After an absence of nine years, he returned to Delft and remained there until his death. De Man was best known as a painter of portraits and genre scenes, but the popularity of church paintings in Delft was great enough to induce him to approach that special subject. He was related to a pastor and paintings such as this may have been produced for a small circle of clients consisting of friends and relatives. In the rendering of church interiors De Man was known to copy the paintings of his colleagues, capturing their most appealing qualities and therefore crystallizing the taste of the period.

ABOUT THE ARTWORK: While many Dutch painters of the 17th century specialized in the rendering of architectural settings, it was in Delft that a new style emerged. This painting is typical of the Delft type of church interior in that it offers what was an original approach to the subject of familiar interior space. The viewer, situated in the darkened ambulatory of the church, sees a close-up view of a local architectural environment. The work follows compositional arrangements of other church painters working in Delft, who communicated messages of morality to 17th-century viewers. For example, the open grave in the right foreground was intended as a comment on the mortality of man. The dogs may have indicated that man, unlike other creatures, is responsible for his actions and accountable to God.

ABOUT DUTCH REFORM CHURCH ARCHITECTURE: The issue of ecclesiastical art and architecture played a highly significant role in the religious movement known as the Reformation. The occasion that prompted Martin Luther to challenge the Church was the selling of indulgences granted by the Pope to all those contributing to the papal treasury monies sorely depleted by the expense of lavishly rebuilding the Basilica of St. Peter in Rome. Luther believed that by its own extravagance the Church had been led to endanger the souls of men who were falsely assured that they could buy salvation. In the Northern Provinces the Reformation was led by John Calvin, who was quite extreme in his rejection of church decoration. After the successful Netherlandish revolt in 1566 against Catholic Spain, Dutch Reform churches were swept clear of images and the interiors were white-washed. The only sources of color allowed were the heraldic emblems of prominent families. The Tomb of William the Silent (1533 - 1584) stands in contrast to the simplicity of the church's interior. This monument was completed in 1621 and was designed by Hendrick de Keyser, who took his stylistic inspiration from the Baroque. The use of such a decorative style attests to the importance of William the Silent. Public regard for the national hero led to the frequent depiction of his tomb by church painters in Delft whose livelihoods depended upon their ability to satisfy public taste.

SAMPLE QUESTIONS: What kind of decorations can be found today in religious buildings? Do you think religious groups should spend a lot of money on such decorations? (Explain the reason for your answer.)

FOR COMPARISON/CONTRAST: ***St. Peter's Basilica,*** Rome;
Gerard Houckgeest, ***New Church in Delft with the Tomb of William the Silent,*** c.1660 *

ADDITIONAL RESOURCES:
Liedtke, Walter A. ***Architectural Painting in Delft*** The Netherlands: Davaco, 1982 *
National Gallery of Scotland. ***Dutch Church Painters*** Edinburgh: National Galleries of Scotland, 1984

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RESOURCE KIT
SUBJECT: ARCHITECTURAL ENVIRONMENT

SLIDE: #5
ARTIST: Alexander Helwig Wyant (American, 1836 - 1892)
TITLE: ***Falls of the Ohio, Louisville*** 1863
MEDIUM: Oil on canvas
SIZE: Height, 40 in. ; width, 56 in.
ACCESSION NO. 48.33
Gift of Mrs. Lewis C. Humphrey in memory of her grandfather, William Burke Belknap

ABOUT THE ARTIST: Alexander Helwig Wyant, the son of an itinerant farmer, grew up in Defiance, Ohio were he attended the village school and served an apprenticeship with a harness maker. In his teen years he worked as a sign painter and during this period became determined to pursue a career as a professional artist. At the age of 21, Wyant first saw and admired the paintings of George Inness, which motivated the aspiring young artist to travel to New York. There he met with Inness, who became instrumental in helping Wyant secure financial patronage. In 1863 Wyant settled in New York City and formed an association with the artists of the Hudson River School, America's first native school of painting. Wyant became one of the most popular and prestigious landscapists of his time. In his later years he suffered a stroke which left his right arm paralyzed. Wyant then learned to paint with his left arm and created softer paintings hailed by many critics as the best of his works.

ABOUT THE ARTWORK: The artists of the Hudson River School were dedicated to the creation of beautiful landscapes, and Wyant was certainly a great observer of nature. The leaves in the foreground of this work are depicted with a crisp detail which relaxes as the viewer's eye moves back into space, establishing a mood somewhere between real and romantic. Tiny figures add scale and elude to man's relationship with nature, a subject seldom excluded from the consciousness of the time. This relationship was often explored in 19th-century landscape painting, but seldom did artists express concern about man's treatment of his environment - a topic subtly explored in this work. Few Kentucky landscapes by Wyant can be located. This painting resulted from a visit by the artist to Louisville, where it was commissioned by William Burke Belknap, a pioneer of business in Kentucky.

ABOUT INDUSTRIALIZATION: The Industrial Revolution marked a period of transition from manual labor to machine techniques. New building materials emerged; first cast iron and then steel allowed the possibility of spanning wider distances and building higher than ever before. New types of structures were needed quickly structures like factories and warehouses which lay outside the realm of fashion and aesthetics. Iron's great compression strength allowed slender supporting columns, reducing wasted space and materials. Stronger building frames allowed unnecessary walls and partitions to be eliminated. All that could be was mass-produced. Architectural elements such as columns, pediments and gutters were pre-fabricated and transported to the building sites. The economic benefits of technology were undeniable, but from the onset there were those who criticized the negative effects of industrialization on man and his environment. The debate over ecology versus technology is not unique to our time. John Ruskin, the great 19th-century British writer and art critic, said that he felt all the color in nature had faded as a result of industrialization.

SAMPLE QUESTIONS: What do we call the place where the artist stood to paint this scene? What is being done or can be done to protect this and other important sites?

FOR COMPARISON/CONTRAST: ***Carter Dry Goods Building*** (now The Museum of History and Science) 1878, Louisville

ADDITIONAL RESOURCES:
Clayre, Alasdair, ed. ***Nature and Industrialization*** Oxford: Oxford University Press, 1977
University of Utah, Museum of Fine Arts. ***Alexander Helwig Wyant 1836 - 1892*** Salt Lake City: University of Utah, 1968

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RESOURCE KIT
SUBJECT: ARCHITECTURAL ENVIRONMENT

SLIDE: #6
ARTIST: James MacDougal Hart (American, 1828 - 1901)
TITLE: ***View of Jerusalem,*** 1867
MEDIUM: Oil on canvas
SIZE: Height, 24 in. ; width, 32 in.
ACCESSION NO. 47.9
Bequest of Mr. R.C. Ballard Thurston

ABOUT THE ARTIST: James MacDougal Hart arrived in America from Scotland in 1831 with his family, which included an older brother, William, who also became an artist. The Hart family settled in Albany, NY where James served as apprentice to a sign painter and carriage maker before traveling to Germany for a formal study of art. The Hart brothers are known today as second generation painters of the Hudson River School, America's first native school of painting. The artists of this group, who dominated the American scene for much of the 19th century, were dedicated to the creation of beautiful and picturesque landscapes. Many of them viewed nature in religious terms, seeing it as a living temple of the Living God.

ABOUT THE ARTWORK: In the mid-18th century, artworks depicting views similar to that seen in this work began to fill the popular demand for authentic representations of interesting geographical locations. Although James Hart may never have traveled to the Holy Land, he undoubtedly saw numerous paintings and engravings of the Palestinian countryside. The orientation of this painting places the viewer on the Mount of Olives where Jesus stood with his disciples and "beheld the city." Figures in the foreground contribute a sense of scale and add poetic mood to the gentle composition. Pilgrims can be seen traveling the road which crosses the Valley of the Kidron. They will enter one of the gates on the east side of the city wall within which can be seen Mount Moriah, where an octagonal mosque stands upon the site once belonging to the Temple of Solomon. This bucolic landscape offers no hint of the international disputes which were already beginning to focus on the city of Jerusalem, a holy city for three major world religions today - Judaism, Christianity and Islam.

ABOUT THE CITY WALL: Jerusalem has for thousands of years stood at the crossroads of major trade routes. Like most ancient cities, it was protected by fortification walls. The site is surrounded on three sides by valleys. Only on the north does the plateau upon which the city stands continue uninterrupted, and it is here that the heaviest walls were built. Despite its fortification, Jerusalem was completely destroyed by the Babylonian King Nebuchadnezzar in 586 B.C. and by the Roman General (later to become Emperor) Titus in A.D. 70. In addition, the city has undergone an estimated 18 reconstructions. The Turkish fortification wall seen in this painting was built by Suliman the Magnificent during the 16th century. It is not only an excellent example of military engineering but is also an exemplary work of architecture. It follows the line of the hills gracefully, clarifying rather than overpowering the topography. The details of the wall take into account the path and position of the sun during the course of the day, and the resulting patterns of light and shade produced by its towers and crenelations. The uniform use of Jerusalem stone for the construction of the wall results in a soft blending of the structure with the surrounding countryside.

SAMPLE QUESTIONS: Did the early inhabitants of your hometown ever live behind fortification walls? Why? What materials were used to build these walls? How were they constructed?

FOR COMPARISON/CONTRAST: Diagram of a medieval castle, pp. 64 & 65 in the book ***Castle*** by David Macaulay (see general bibliography)

ADDITIONAL RESOURCES:
Driscoll, John Paul. ***All That Is Glorious Around Us: Paintings from the Hudson River School*** University Park, PA: The Pennsylvania State University Museum of Art, 1981
Kutcher, Arthur. ***The New Jerusalem*** Cambridge, MA: The M.I.T. Press, 1975

RESOURCE KIT
SUBJECT: ARCHITECTURAL ENVIRONMENT

SLIDE: #7
ARTIST: Gustave Courbet (French, 1819 - 1877)
TITLE: ***The Artist's House, La Dent de Jaman,*** c.1874
MEDIUM: Oil on canvas
SIZE: Height, 19 3/4 in.; width, 24 in.
ACCESSION NO. 64.31.5
Gift of Mrs. Blakemore Wheeler

ABOUT THE ARTIST: Gustave Courbet, the only son of a prosperous land-owning family, grew up with a true love for the countryside surrounding his hometown of Ornans. Because his mother was from an old family of lawyers, Gustave set out to study law, but became determined that painting was his true vocation. Almost entirely self-taught, he viewed painting as a concrete art that can consist only of representations of real and existing things. Courbet therefore advocated a sharp break away from the Romanticism popular in his time, believing that mythology, religion, history, and fantasy should all be ruled out as possible subjects for painting because they are not visible to the eye of the painter. This view was quite radical at the time and it led critics to name Courbet as the father of 19th-century Realism. The artist, however, preferred to shun this or any other label. He wanted to be remembered as a man who "...never belonged to any school, any church, any institution, any academy..." Despite this fierce desire for independence, Courbet was destined to do battle with the state, engaging in serious conflicts with leaders supported by the populace. After serving a short term in prison, he fled his homeland amid scandal and disgrace, living the last four years of his life in exile.

ABOUT THE ARTWORK: While exiled in Switzerland, Courbet met many old friends who were also made refugees by the political upheaval in France. They helped Courbet search the Swiss countryside for a retreat where the artist could live and work. In this painting, Courbet has depicted the house which he acquired on Lac Leman (Lake Geneva) with the Dent de Jaman behind partly covered with snow. The picturesque house, nestled at the foot of the mountain, was built in several sections. It is predominantly tan with red roof tiles, red chimney, and green-shuttered windows. Here, Courbet was again able to establish a rapport with nature and to regain his capacity for work. The demand for his paintings was great, especially among buyers seeking landscapes of this beautiful region. These paintings of the Swiss countryside were now Courbet's only source of income and they were produced quickly. The artist was less concerned with line and form than with the effects of light and shadow and the use of chiaroscuro (light/dark contrast). We see in this work a hint of the association that Courbet had with the Impressionists during their early years together.

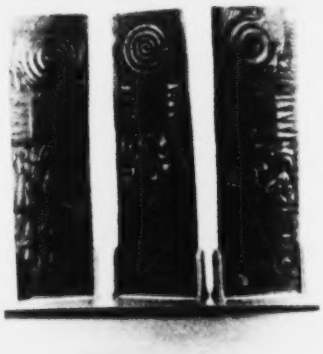
ABOUT VERNACULAR ARCHITECTURE: The house in this painting is an example of "vernacular" architecture. Scholars continually debate over the precise definition of this term, but agree that it refers to common, not "high", architecture. Some experts estimate that only about five percent of the world's built environment - the portion designed by architects and built by engineers - is **not** vernacular. Common architecture encompasses the experiences of ordinary people. To study the undistinguished structures of a society, one must study the culture itself. Certain questions are inescapable: What is vernacular architecture? How is it first imagined? How is it made? How does it work? How does it change? The answers to these questions tell us much about human cultures past and present.

SAMPLE QUESTION: Is the place where you live an example of vernacular architecture? (Explain the reason for your answer.) Is your school vernacular? the store where you buy groceries? the office of your doctor or dentist?

FOR COMPARISON/CONTRAST: Dwellings from different cultures of the world *

ADDITIONAL RESOURCES:
Fernier, Robert. ***Gustave Courbet*** New York: Frederick A. Praeger, 1969
Oliver, Paul. Dwellings. ***The House across the World*** Austin: University of Texas Press, 1987 *

RESOURCE KIT
SUBJECT: ARCHITECTURAL ENVIRONMENT



SLIDE: #8
ARTIST: Yoruba, Nigeria (African, 19th century)
TITLE: ***Door Panels***
MEDIUM: Wood (walnut)
SIZE: Approximate, each panel:
Height, 70 in.; width, 20 in.
ACCESSION NO. 76.12.1-3
Gift of Mrs. William B. Belknap

ABOUT THE ARTIST: The Yoruba is a large tribe of people, numbering over ten million in Nigeria alone. They are Africa's most prolific artists and have produced an abundance of art forms in a variety of media ranging from bronze to cloth and beads. Traditional techniques are taught to young Yoruba artists who serve as apprentices to master craftsmen. The apprentice and master are often related to one another because youths customarily become artists in order to carry on a family tradition. African artwork may repeatedly reproduce a recognizable form, but individual originality and creative decision-making are evident in each piece. Despite such originality, artworks are not marked with the artist's signature. The artist is rewarded not with personal recognition but with the satisfaction of having created an object that will serve well its intended function, for art is viewed as an expression of community life, created to meet the needs of the tribe.

ABOUT THE ARTWORK: The Yoruba are particularly known for the production of wood carvings which are generally chopped rather than carved, resulting in the creation of a very sharp and angular surface pattern. These 19th-century wooden door panels probably embellished the home of a chief or king of Yoruba society and are considered to be some of the most important of their kind in North America today. Such artifacts are rare because the climate of Africa has always contributed to the rapid deterioration of wood due to rot or insect infestation. These panels were taken from Africa by a British collector who served as Governor of Lagos during the 1890s. They may have been created to transmit laws, morals or history. They were perhaps intended to communicate with supernatural forces, for the king was believed to be a channel for the spirits. Certainly they reflect stories from Yoruba mythology. The figure on horseback may refer to Shango, an early warrior king. The figures wearing tailed headdresses probably indicate Eshu, a trickster deity who turned things upside-down, representing the unpredictable elements of fate. The panels contain a good deal of serpent imagery, which may allude to the power of the king, restrained but always ready to spring into action if needed.

ABOUT ARCHITECTURAL EMBELLISHMENT AS A REFLECTION OF SOCIAL STATUS: The houses of Yoruba chiefs or kings were usually large rectangular buildings with a broad veranda and rooms which opened onto one or more courtyards with a pool. The entrance doors were often covered with carved wooden panels designed to indicate the status and wealth of their owner. In Yoruba society, the house of the leader was set apart from the rest of the community. The king was believed to be a sacred person with supernatural powers, but he was not an absolute ruler and was required to keep his powers in check, using them only for the collective good of the tribe. Yoruba myth tells us that such suppression of power sometimes led to a build-up of energy resulting in spontaneous combustion. For whatever reason, perhaps tribal custom or warfare, the homes of kings were often destroyed by fire.

SAMPLE QUESTIONS: Is the entrance door to your home or the door to your room decorated in any way? Where was the most ornate door you have ever seen?

FOR COMPARISON/CONTRAST: Slide #9, Carved Wooden Doors, ***English Renaissance Room,*** Early 17th century. The J.B.Speed Art Museum Collection; Lorenzo Ghiberti, east doors ("Gates of Paradise"), baptistry of Florence Cathedral, 1425-52.

ADDITIONAL RESOURCES:
Beier, Ulli. ***Yoruba Myths*** Cambridge: Cambridge University Press, 1980
Fagg, William B. ***Yoruba, Sculpture of West Africa*** New York: Alfred A. Knopf, 1982

RESOURCE KIT
SUBJECT: ARCHITECTURAL ENVIRONMENT

SLIDE: #10
ARTIST: John Singer Sargent (American, 1856 - 1925)
TITLE: ***Interior of Hagia Sophia,*** 1891
MEDIUM: Oil on canvas
SIZE: Height, 30 3/4 in. ; width, 24 in.
ACCESSION NO. 60.5
Museum Purchase

ABOUT THE ARTIST: John Singer Sargent was born in Florence, Italy to expatriate Bostonian parents wandering through Europe on a perpetual grand tour. His mother, who dabbled in art, recognized John's talent and encouraged her son to formally study art. At the age of 18, he entered the Ecole des Beaux Arts in Paris where he closely scrutinized the techniques of Frans Hals and Diego Velasquez. Sargent later became a close friend of Claude Monet, a leader of the Impressionist movement. Sargent was intensely energetic and spent endless hours practicing his technique. His paintings, however, were never touched up; if he erred, he would scrape the area and start again. Sargent ultimately gained international recognition as a portraitist and became the most financially successful American artist of his era. He never married. Though he loved to travel, it was London that was home and it was there that he died at the age of 69, having spent less than eight years of his life in the States.

ABOUT THE ARTWORK: Despite his success in Edwardian society, Sargent became frustrated with the unceasing demand for his portraits and wrote to a friend, "Ask me to paint your gates, your fences, your barns, which I should gladly do, but NOT THE HUMAN FACE." His solution to this dilemma was to pour his enthusiasm into pieces produced during his travels - works painted from the heart rather than out of duty. He was elated when, in 1890, the Boston architectural firm of McKim, Mead & White asked him to paint interior decorations for their largest project to date, the Boston Free Public Library. Sargent decided that he would attempt in these murals to examine the development of religious thought, so he immediately set off to travel through much of the ancient world gathering impressions and symbols for possible use in Boston. This interior view of the famous church of Hagia Sophia (Holy Wisdom) in Istanbul depicts a space noted for its unfailing ability to evoke a sense of splendor and spirituality. The painting shows the skill with which Sargent was able to incorporate the techniques of the Impressionists, who defined space and form with light.

ABOUT STRUCTURAL PROBLEMS: When the Hagia Sophia was completed by the Byzantine Emperor Justinian in A.D. 537, it stood as the largest and most glorious church in all Christendom. Its original dome spanned 104 feet and was ringed at the base with 40 arched windows. So unobtrusive was its support system that it seemed to float in space. But in the sixth century, the art of building involved experimentation - trial and error. The original shallow dome exerted enormous thrusts for which the buttressing system proved to be insufficient. The dome fell twice before it was rebuilt as an almost full hemisphere, thus reducing the thrust by more than thirty percent. Structural problems continued to plague the building until it was strengthened by modern means during the 19th century. Despite its reconstructions, the Hagia Sophia remains spatially unchanged except for a few additions made by the Turks when they converted the church into a mosque after conquering Constantinople in 1453.

SAMPLE QUESTIONS: Where have you stood in an architectural space that was "awesome" (that inspired a sense of awe)? What specific features of the building acted individually or combined together to cause this feeling?

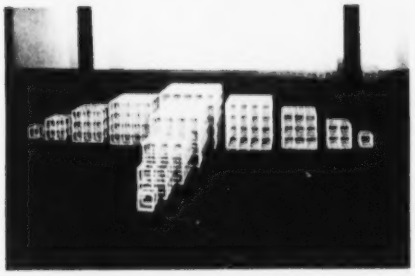
FOR COMPARISON/CONTRAST: ***Hagia Sophia,*** Istanbul, A.D. 537; any other domed structure; slides 2 & 4 in this kit.

ADDITIONAL RESOURCES:

Coe Kerr Gallery. ***John Singer Sargent, his own work*** New York: Coe Kerr Gallery and Wittenborn Art Books, 1980

Mainstone, Rowland J. ***Hagia Sophia: Architecture, Structure and Liturgy of Justinian's Great Church*** New York: Thames and Hudson, 1988

RESOURCE KIT
SUBJECT: ARCHITECTURAL ENVIRONMENT



SLIDE: #11
ARTIST: Sol LeWitt (American, b. 1928)
TITLE: ***Untitled,*** 1980 (1-2-3-4-5-4-3-2-1 Cross)
MEDIUM: Painted aluminum
SIZE: Height, 25 1/4 in. ; length and width, 165 3/4 in.
ACCESSION NO. 87.18
Gift of the New Collectors Group

ABOUT THE ARTIST: Sol LeWitt began producing art in 1962 during a period of reaction against the subjective approach of the Abstract Expressionists. He is often discussed in the context of Minimal Art and indeed his work exhibits some of the trademarks of that movement - impersonal nature, mechanical production, and execution of pieces in series. LeWitt soon, however, proclaimed his art to be "conceptual," a term which he is often credited with originating. In Conceptual Art, the idea is the most important aspect of the work, which is usually executed by assistants working to pre-set instructions. As a child, LeWitt enjoyed participating in sports and he likens the production of a conceptual artwork to the playing of a game, stating that they both have rules to be followed.

ABOUT THE ARTWORK: This sculpture is a structural skeleton professionally fabricated of aluminum, allowing its members to be very thin. It simultaneously reveals both its interior and exterior components, thus retaining elements of a drawing or a computer image despite its physical presence. LeWitt refers to lines, squares, and cubes as "...the building blocks of the visible world." This work analyses the basic structural unit of the cube. Through mathematical progression the series creates a complexity of meaning, while each cube remains an image complete in itself. The artist draws analogies between his artwork and the art of language. The distinctive units of the alphabet combine in various ways to form words, words combine to form sentences, sentences form paragraphs, etc. One can apply the same type of analogy to music, mathematics, or a number of other structural systems.

ABOUT THE CONTEMPORARY ARCHITECT AS CONCEPTUAL ARTIST: As a young man, Sol LeWitt worked as a graphic artist in the practice of the internationally known architect I.M. Pei. There he not only produced designs but also assisted with the building of architectural models. It is therefore not surprising that this cubular structure by LeWitt offers some hints as to how large buildings are created today. Contemporary architects function very much like conceptual artists, producing ideas which are expanded with the help of computers. Modern technology allows the architect not only to design a structure, but also to examine all of the mathematical and engineering problems associated with its construction. Theoretically, every detail can be worked out completely before the ground is broken. The physical structure itself can then be created by builders working to pre-set instructions. LeWitt's work is also reminiscent of contemporary skyscrapers in the way that it gradually steps up to its maximum height. This principle is often used in the design of tall urban buildings. In fact, most large cities have laws requiring very tall buildings to be "stepped back" allowing sunlight to reach the street level. Experts today understand that humans have a true need to receive some natural sunlight; by blocking out this light, skyscrapers can contribute to the occurrence of social problems in urban areas.

SAMPLE QUESTION: How many activities can you name that are a part of everyday life, but that have something in common with the principles of conceptual art? (Ex. In cooking, we follow a recipe to produce a product developed by someone else.)

FOR COMPARISON/CONTRAST: Skidmore, Owings and Merrill, ***The Sears Tower,*** Chicago, 1966-69 (see diagram p.123 in ***Why Buildings Stand Up*** listed in general bibliography)

ADDITIONAL RESOURCES:

Institute for Architecture and Urban Studies. ***Idea as Model*** New York: Institute for Architecture and Urban Studies: Rizzoli International Publications, Inc., 1981
Lippard, Lucy. "Sol LeWitt: Non-Visual Structures" ***Artforum*** April 1967

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GLOSSARY

Abstract Art: Art which emphasizes the elements and principles of design. The subject may be recognized or completely transformed.

Abstract Expressionism: A form of art which allows the subconscious to express itself, free from the portrayal of everyday subject matter.

aesthetics: The study of that which is philosophically pleasing, beautiful or has an emotional impact on man. It involves concepts from a psychological, sociological, ethnological or historical perspective.

allegory: The expression by means of symbolic fictional figures and actions of truths or generalizations about human existence.

ambulatory: Any passageway around a central space. A place for walking around the apse of a church, often a continuation of the side aisles.

apse: A semi-circular or semi-polygonal niche, usually in a church, terminating an axis and intended to house an altar or shrine.

arcade: A series of arches and their supports.

arch: An architectural construction (semi-circular or pointed) built of wedge-shaped blocks (voussoirs) to span an opening.

Baroque Art: A period of European art prevalent in the seventeenth century which emphasized color and light in artwork filled with movement and emotion.

barrel vault: A semi-cylindrical vault.

basilica: In the Roman period, the word referred to the function of a building. The term was used by the Early Christians to refer to their churches, which had an oblong plan with the entrance on one short side and the apse projecting from the opposite short side.

buttress: An exterior mass of masonry set at an angle or bonded into a wall which it strengthens or supports; buttresses often absorb lateral thrusts from roof vaults.

carving: The subtractive process of sculpture in which parts of a block are cut or chiseled away, leaving the finished work.

chiaroscuro: Strong contrast of dark and light values in a painting.

composition: The ordered arrangement of elements (colors, shapes, lines, etc.) in a work of art.

compression strength: A material's maximum capability to resist the shortening effect of exterior compressive forces imposed upon it.

Conceptual Art: A style of art in which the artist expresses the idea concept of a proposed work of art in verbal or diagram form. The actual work will often not be carried out.

concrete: A composite material which consists essentially of a binding medium mixed with aggregate (such as pebbles, crushed stone, or brick), sand and water.

crown: Any upper terminal feature in architecture, such as the top of an arch including the keystone.

design: The organization, plan or composition of a work of art.

dome: A curved roof structure spanning an area, often spherical in shape.

drawing: The making of an image on a surface by any instrument capable of marking, such as a pencil, crayon, pen or brush.

face: To install a surface layer of one material on another, as to face a concrete wall with brick.

form: An element of design that is three-dimensional and encloses volume, such as a cube, sphere, pyramid, cylinder, or free-flowing volume.

genre: The representation of ordinary scenes from everyday life.

Gothic: General term applied to the style in the arts of the high Middle Ages. In architecture it is applied to the style developed in France during the 12th century characterized by pointed arches, soaring piers, elaborate vaults and extensive use of glass.

graphics: Visual communication which uses commercial printing/reproductive processes in both two and three-dimensional design.

heraldry: The study or art of tracing genealogies, determining, designing and granting coats of arms, and settling questions of rank or protocol.

Hudson River School: Name loosely applied to a number of 19th-century American Romantic landscape painters who worked mainly, though not exclusively, in the vicinity of the Catskill Mountains and the Hudson River. They were never an organized group but shared a sense of wonderment at the grandeur of the newly discovered American landscape.

Impressionism: A style of painting begun in France about 1875. It stresses a candid glimpse of the subject, spontaneity, and emphasis on the momentary effects of light on color.

keystone: The topmost stone in an arch, and the last stone to be placed in the construction of the arch; the stone which balances the gravitational forces pulling on the arch.

landscape: A work of art that depicts the features of the natural environment.

line: An identifiable path of a point moving in space. Lines may vary in character, width, direction and length. A line may define contour.

linear perspective: A system of drawing or painting to give the illusion of depth on a flat surface. All parallel lines receding into the distance are drawn to one or more imaginary vanishing points on the horizon in such a work.

lintel: A horizontal structural member (such as a beam) over an opening which carries the weight of the wall above it.

member: In structural engineering, a component part of a structure, complete in itself.

Minimal Art: A work of art using flat areas or planes in what seems a simple, geometric composition. Also, any non-representational art form using very simplified forms and colors.

mosque: An Islamic temple or place of worship.

obelisk: A monumental, four-sided stone pillar, usually monolithic and tapering to a pyramidal tip. In Egyptian art, originally erected as a cult symbol to the sun god.

painting: A picture or other image composed of applied colors; the art or occupation of producing such works.

pattern: A principle of design in which combinations of lines, colors, and shapes are used to show real or imaginary things. Pattern may also be achieved by repeating a shape, line or color.

peristyle: A colonnade surrounding either the exterior of a building or an open space, such as a courtyard.

perspective: The representation of three-dimensional objects and space on the flat surface to produce the same impression of distance and relative size as that received by the human eye.

picturesque: A concept of beauty characterized by irregularities of design, by deliberate rusticity, and even a cultivated pursuit of nostalgia-inspired forms.

plane: A flat surface that can be measured by length and width (two dimensions).

pointed arch: Any arch with a point at its apex, characteristic of, but not confined to, Gothic architecture.

portrait: The image of a person's face, made of any sculptural material or any two-dimensional medium.

post: Any stiff, vertical, more or less isolated upright support.

post and lintel construction: A type of construction characterized by the use of vertical columns (posts) and a horizontal beam (lintel) to carry a load over an opening - in contrast to systems employing arches or vaults.

print: An impression, often in multiples made from a master plate, stone, screen or block, produced and printed by the artist.

proportion: A comparative size relationship between several objects or between parts of a single object or person. Proportions may be distorted to heighten the visual effect or emotional quality the artist is attempting to achieve.

representational: Using identifiable subject matter.

rib: A curved structural member supporting any curved shape or panel. In vaulted roofs, the moldings which project from the surface and separate the various roof or ceiling panels.

ribbed vault: A vault in which the ribs support, or seem to support, the web of the vault.

romantic: Emphasizing personal, emotional, and dramatic aspects of a subject.

scale: The relative size of an object when compared to others of its kind, to its environment, or to humans themselves.

school: A group of artists who have a similar philosophy and style or who work under a common influence.

space: The area in which two or three-dimensional artwork is composed. Also, the feeling of depth in a two-dimensional work.

style: The distinctive characteristics which can be identified in the artworks of a single artist, group of artists, period of time, or geographic location.

veranda: A covered porch or balcony, extending along the outside of a building.

vernacular architecture: Buildings made from local materials to suit localized needs, and designed with minimal reference to prevailing styles of taste.

ARCHITECTURAL ENVIRONMENT

SLIDE LIST / PRONUNCIATION GUIDE

SLIDE #1 English, late 16th and early 17th century
Paneled Drawing Room

SLIDE #2 Dirck van Delen (dear - k van *day* - l'n)
The Banqueting Hall of a Palace, 1630

SLIDE #3 Laurent de La Hyre (lo - *ran* duh la *hire*)
The Rest on the Flight into Egypt, 1648

SLIDE #4 Cornelis de Man (cor - *nay* - liss day mahn)
Interior of the New Church in Delft With the Tomb of William the Silent

SLIDE #5 Alexander Helwig Wyant
Falls of the Ohio, Louisville, 1863

SLIDE #6 James MacDougal Hart
View of Jerusalem, 1867

SLIDE #7 Gustave Courbet (*goos* - ta'v coor - *bay*)
The Artist's House, La Dent de Jaman, c.1874

SLIDE #8 Yoruba, Nigeria (African, 19th century)
Door Panels

SLIDE #9 English, late 16th and early 17th century
Paneled Drawing Room, Detail of Carved Entrance Doors

SLIDE #10 John Singer Sargent
Interior of Hagia Sophia, 1891

SLIDE #11 Sol LeWitt
Untitled, 1980

Loading Artwork Slides: Since slides of some artwork are easily inverted or reversed, the slides in all J.B.Speed Resource Kits have been marked with a small dot. Place the carousel in front of you with number one at your right hand. When each slide is inserted into the carousel the dot should be visible and facing you.

ARCHITECTURAL ENVIRONMENT

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